

The BULLETIN

Of The
Columbia Scholastic Press Advisers Association

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Bryan Barker, Editor

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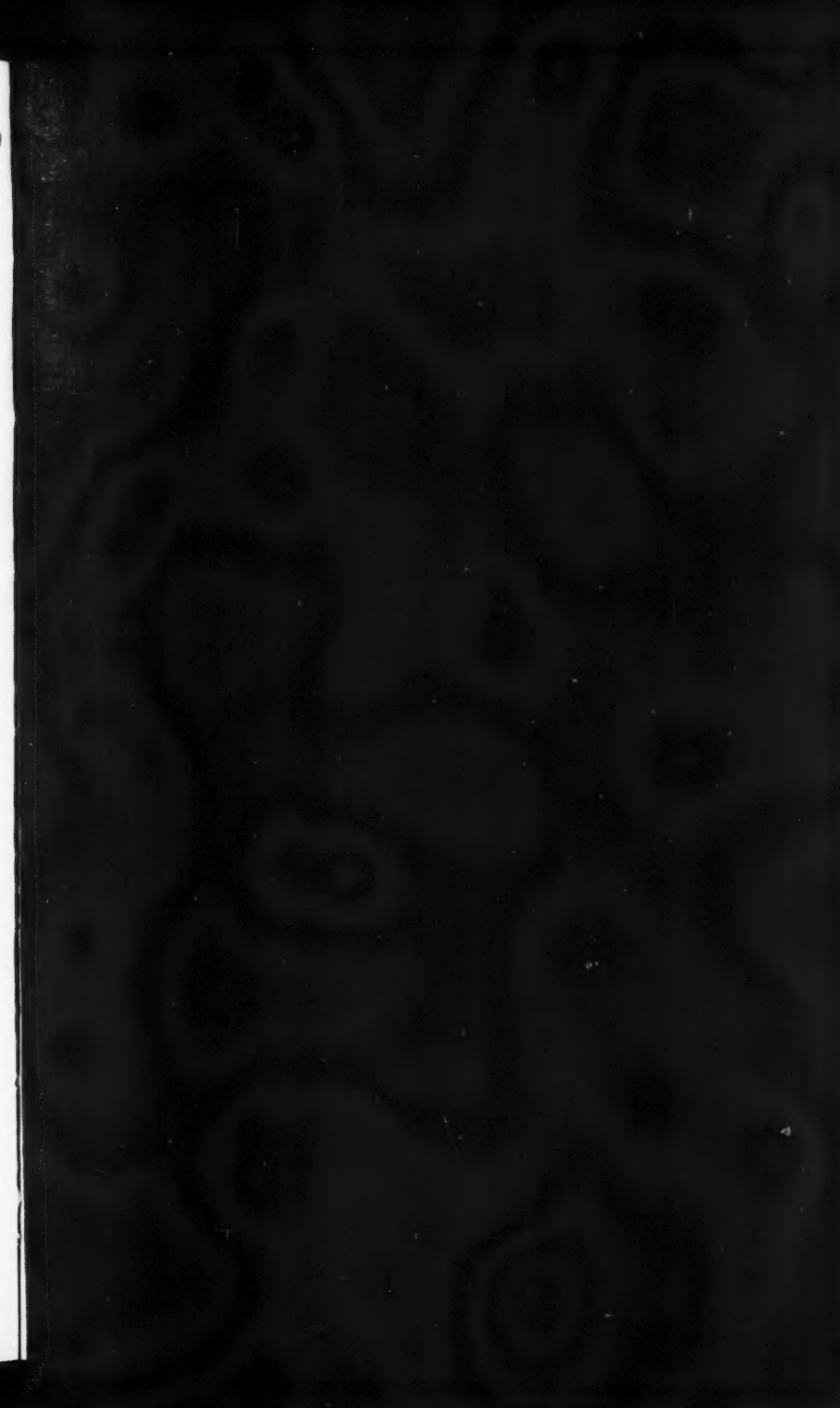
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How To Improve Your Paper With Attractive Make-Up

By Mary E. Murray

The editorial adviser of the Alcohi Mirror of Alleghany High School, Cumberland, Md., and a former editor of this publication, puts into written form a talk she gave at the 1954 GSPA convention.

"The appearance of things to the mind is the standard of every action to man." — Epictetus.

MEDALIST rating, the goal of every student journalist, is, according to the Columbia Scholastic Press Association, "accorded publications of distinction."

Although writing is the soul of good journalism, much original and creative material goes unread because of unattractive make-up. The personality of the paper is reflected through its appearance — lively layout, informal pictures, and striking headlines. Make-up determines whether the publication is modern or old-fashioned, streamlined or conservative; a "reader must" or an "I defy you to try."

Two accepted styles are the traditional or departmentalized and the chronological or streamlined layout. The pattern of the former is symmetrical and formal, each headline and picture being so arranged as to give the appearance of carefully planned balance. The latter is a freer arrangement of articles, with less typographical balance, more contrast, informal pictures and two column headlines.

To have good make-up, the student editor should have a general idea of the desired layout effect, based on the general and relative importance of each item before drawing his tentative dummy.

From the slugs listed by the reporters, he plans the dummy, indicating the position of each item available.

The most important story should be placed in the upper right-hand of the last column, with the second most important story in the upper left-hand of column one. These two stories should carry the largest headlines on the page and frequently double-width body type for the leads. In the streamlined layout, one of these two articles may be a push-up, depending on the placement of the nameplate. Pictures, boxes, and single column stories placed between the main stories prevent clashing headlines.

To lend interest below the fold and to add to the page balance, two column stories, boxed heads and pictures are invaluable. Careless planning is evidenced by column jumps, widow lines, fillers, and leading.

Even though a make-up pattern is attractive, for the sake of variety, no two issues should follow in exactly the same proportion and with the same placement of cuts and boxes.

Some general principles of good make-up are: 1. Stories should decrease in length down the page; likewise heads decrease in size. 2. Jumps are to be avoided; none being permissible except from page

one. 3. Single-column heads should not run over 25-30 words and two inches is maximum paragraph length. 4. Lead of double column news stories or important top-of-page single-column stories may be in larger type. 5. Subheads should be used in stories over six inches. 6. Care should be exercised in proportioning the space devoted to headlines as against news material. 7. Any overuse of boldface must be avoided, so that it does not detract from the lightface type in adjoining column.

On page one, the main news story, unless the page layout is some form of a streamlined push-up, should run below the fold. Occasionally a news-feature story is good to enliven this page.

The devices for editorial page make-up are identical with the front page, but the aim is to produce an inviting layout, rather than a newsy page.

The use of wider columns, especially for the editorials is encouraged. Headline every editorial, displaying them effectively. Column and a half width for outside columns, more massed white space, cartoons and feature headline typography add to the attractiveness of this page.

The masthead, which is traditionally used at the top or bottom of the left column, is best reduced to a minimum in type size, for example 6/6. The entire staff need not be included in every issue but the name of the paper and school, frequency of publication, city and state, subscription rates and chief staff officers should be included.

Weak, one line label heads for features, the overuse of small stock cuts and odd type faces are to be avoided and advertisements are taboo on the editorial page.

The inside news page should be made attractive by interesting display, carry a dateline and lead off with a good starter head. This page should be planned as carefully as page one, with heads appearing at the top of all columns.

On the sports page, horizontal heads can be used effectively; also larger, bolder heads. No space-wasters such as the label "sports" should be used and at least one action pix per issue should be the goal.

Since large areas of advertising usually occupy the lower half of pages three and four not too much space is available for effective top of page treatment. The same principles of layout as for page one should be observed with the exception of the placement of the main story which should appear in a column opposite the bulk of advertising. Since the preferred layout of ads is the pyramid form rising from left to right, the most important story would then be placed in column one.

Headline typography is an essential quality of good makeup, harmony being the central objective.

The newspaper should use a family of type in keeping with its style. It need not use one face only, since the threat of monotony can be avoided by judicious variations in the families.

To make the paper distinctive, a double-column head above and below the fold breaks monotony. Banners and skylines may be used occasionally but are not generally for past news. Stories should have no fewer than two subheads and all stories over six inches, single column, should have two or more. Standing or permanent heads are passe, kicker heads being more desirable.

The modern tendency is to shorten heads to two lines and use no decks. The size range of head type in a five-column paper runs from 12 to 36 point, depending on the family type used. Both 14 and 12 point run two lines only and are rarely placed above the fold. For an example of head size, two lines of 14 point type will hold a story of no more than 140 words. There should be at least as many different style heads (*not* families of type) as there are columns to the page.

Natural and informal shots, rather than posed ones make the best pix. For a 3x4 pix, four people should be the maximum. For expression, faces must be $\frac{1}{2}$ " in dia-

meter. Before being enlarged, pix should be cropped and every person must be identified and the action explained in the legend.

In viewing the paper as a whole, it is necessary to take into consideration its character or personality. Despite the high degree of standardization of scholastic publications, each achieves a distinctive tone which distinguishes it from other periodicals. Individuality is as apparent as it is in a person.

You seek medalist rating? It is yours through projecting your personality into your writing and displaying it through attractive make-up.

What Has Become Of The Former Editors?

By Donald L. Waage

A journalism class at Technical High School, St. Cloud, Minnesota, made a survey of the former editors of the school's newspaper. Mr. Waage, publications director of the school and president of the Minnesota High School Press Association, reports the result "an amazing revelation of the . . . accomplishments and distinctions of each former editor." This article first appeared in the January, 1954, issue of The Clearing House, a faculty journal for junior and senior high schools, and is here reprinted by permission of its author.

Did you ever wonder what has happened to the "ancient and early" editors of the newspaper on which you are adviser or staff member, or which you are reading? We did! Last year as a summer-time project the journalism class took on a number of research projects about former editors, the school, superintendents, building costs, teachers' salaries, and a host of other topics to complete over the summer months.

Now the results are coming in.

Results of the surveys have been wonderfully exhilarating. A survey

locating former editors of *Tech*, the high school newspaper, made by Marlys Johnson, feature staff, has proved invaluable as a public-relations vehicle and has given support for journalism in the community and school.

In making the survey of former editors of the newspaper, it was necessary to go back through all of the paper files to the year 1918, when the newspaper began, and then to write each editor. Probably the most difficult part of the project was the involved correspondence and the locating of

names. Out of the 35 editors who were mailed questionnaires, 27 replied. One former editor had died.

The most amazing revelation of the survey was the accomplishment and distinctions of each former editor. Every one, from the four "young ladies who became housewives and mothers" to the executive vice-president of one of the nation's leading book clubs, had distinguished himself in his chosen field.

All respondents answered the question, "Did journalism help you in what you are now doing?" with a highly emphatic "yes." The head of a leading university psychology department wrote, "My high-school journalism developed an ease of expression and ability to put in words the results of my studies."

A vice-president in charge of advertising and public relations for one of the leading insurance companies wrote that high-school editorship inspired him to go into the field in college and later in professional life.

The writer of three books and a former Guggenheim Foundation fellow, who is credited with the first editorship of the Technical High School newspaper, wrote, "the art of presenting matters in a persuasive way is of constant use and importance to anybody in business, civic, club, or church life."

A minister adds his tributes to journalism, and a well-known doctor who edited the newspaper says that articles in and editorship of a medical magazine were a result of his training in journalism. He adds, "My most worthwhile course in high school was journalism."

Professionally, journalism as a course, with editorship of the school paper as a result of the course, were highly profitable to the individuals who have held that assignment in

the high school over the past 35 years. One young lady, now a working newspaperwoman on one of the nation's leading dailies and holder of six awards for feature writing, says, "My high-school journalism and work on the paper helped me determine to become a writer."

Only five of the respondents to the survey reported that they were in no way connected with journalism today, but they insist that the training was valuable anyway. All others are in some capacity still performing work that is closely allied to the profession of journalism, or they are actually engaged in the field.

However, our course is not designed to prepare a student for entry into the field of writing, but merely to equip him for intelligent readership and consumption of the news, to give him the basic skills of intelligent, understandable writing, and to encourage creative writing and an appreciation of the press, radio, and other media of communication.

Radio announcers, public-relations directors, doctors, lawyers, executives, copy writers, newsmen, ministers, housewives, clerical workers — all can benefit from the study of journalism.

One former editor, a graduate nurse at the University of Chicago, has published a dietetic booklet for hospital use. This publication resulted from her study of dietetics, but her only professional preparation for the writing was a high-school course in journalism.

There are many intangibles, but some conclusions from such a survey can be made, and if you are interested in finding out what happened to your "olde editors," try one. It is fun and worth while — and it is extremely interesting.

Rapport Needed Between Paper, Adviser, And Administration

By Rosalie M. Lephardt

Adviser, The Collegian

Baltimore City College public high school, Baltimore, Maryland.

The scholastic newspaper, whatever its size or frequency of publication, has several functions. According to Laurence Campbell, Department of Journalism, Florida State University, newspapers should inform adolescent and adult readers by presenting an interesting and accurate account of salient ideas, events, and situations of school life. They thus publicize and interpret to the community the educational program and arouse some reaction in the readers. In the second place, they entertain by touching on the human and the humorous in current education. Third, they influence their readers. Says Mr. Campbell in *A Principal's Guide to High School Journalism*:

"Supporting high standards of citizenship, they develop school spirit, advocate good sportsmanship, encourage logical thinking, urge fair play. In this way they help to apply to life situations the enduring principles of American democracy."

Additional functions of the paper vary with the school.

As the individual administering the policy and the standards for the school, the principal or anyone to whom he may delegate authority is responsible for seeing that in producing the newspaper the pupils gain various educational experiences. (From this point on, "administration" will refer to the principal or those to whom in large

er schools he may delegate authority, as the vice principal or vice principals, and chairman of the board of publications.)

The pupils should become familiar with various kinds of communication (particularly the press), and understand and evaluate them as concerns standards of good journalism. Second, they should learn the basic journalistic techniques necessary to produce the student newspaper and/or other allied media of communication. Third, they should develop effective skills of communication — oral, written, and perhaps pictorial — for clarity and effectiveness, at least when dealing with factual material. Fourth, they should gain practice in exercising individual powers of imagination and persuasion. Fifth, in producing the paper, students should grow in those aspects of manners, character, and personality which are aims for all activities in the school. Last, students may explore the possibilities of journalism as a vocation, though lacking such a desire should not exclude them from scholastic press positions.

The administration must be aware of the public relations value (internal and external) of the school publications. According to Arthur L. Buck, in a recent issue of *Quill and Scroll*, newspapers can promote a sense of group unity among students leading to loyalty,

leadership and better school citizenship. They can also provide a link with the community in fostering better public relations with parents, patrons, and the community in general. The can, says Mr. Buck, lead to better public relations by "reflecting the aspects of school life which show the school is carrying out effectively its functions as a publicly supported educational institution."

Immediate assistance to the staff and supervision of the paper should be delegated by the administration to an adviser trained and experienced in journalistic techniques and possessed of excellent background in general, teaching, professional, cultural, and psychological areas. He must be a teacher to whom the students come freely for understanding, guidance, and advice.

The administration is responsible for providing staff headquarters, supplies, style books, typewriters, means of communication with the printer, and probably some material incentive for work such as scholastic letters, service pins and certificates, and cooperation with scholastic journalism associations, both service and honorary.

The administration must set the limits of the financial boundaries within which the paper operates. It will have some policy to announce concerning advertising, circulation, and student activities tickets, all means of financing the paper. In addition it may wish to approve contracts made with the printer, and request necessary budgeting information needed for a report to the superintendent.

The principal may wish to help in the selection of the editor in chief and managing editor, or be-

come familiar with them once they are chosen, since there must be close rapport.

Often an important source of information is the principal, concerning such topics as plans for alterations and repairs to building and grounds, honors won by himself and faculty members, honors won by alumni, transportation, traditions of the school, building use by various groups, and enrollment trends. Ward G. Reeder in *The Fundamentals of Public School Administration*, lists standards to be followed in releasing information to student or commercial publications as truthfulness, unselfishness, continualness, clarity and interest, and proper amount and desirable balance.

Occasionally administrators may wish to contribute articles rather than information for the students to prepare. Usually, however, they will wish to send their articles to professional journals, and trust their ideas of immediate interest to the students to their interpretation.

In releasing information, the administration must decide how to deal fairly with both the commercial press and the scholastic press. Since the latter is usually published less frequently, arrangements must be made to keep the students from feeling they are constantly being scooped. The administration must here request cooperation from coaches and advisers of activities. Release of some information may be delayed a long time, and some suppressed entirely, such as student involvement in delinquency and school board decisions or discussions concerning controversial items, when all the information considered cannot be presented. This does not mean that the principal should suppress all information

which reflects unfavorably on the school. The public is entitled to know both sides of the educational picture, when no injustice will be done anyone by releasing the material concerned.

The administration may wish co-operation from the newspaper staff in promoting school projects such as FTA, clean-up campaigns, vocational courses, and use of the library.

The administration, we see, has need of many contacts with the newspaper, its staff, and its adviser. All areas of contact may be sources of mutual satisfaction and progress, or irritation and deadlock, depending upon relationships existing among the staff, adviser, and administrators.

Now let us turn specifically to the role of the adviser as concerns good relationships.

It is extremely important that the adviser have the confidence of both the administration and the staff if he is to be the middle-man who outlines the program for satisfactory relations, and steps in to smooth out the rough spots which develop in spite of good intentions.

The adviser selected by the administration, we have noted, should be trained in both teaching and journalistic techniques, and have a personality and background of experience and culture which merits the respect of both the principal and staff. The principal should expect the adviser, now, to familiarize himself with the newspaper files of several years previous to his appointment as preparation for advising the paper and participating in perpetuating or improving its content, policy, and form. Then the administration should display, concerning the adviser, the confidence he merits.

Regular staff meetings will be necessary, but at the beginning of the school year there should be a conference attended by the administrator, at which he can express his views to the staff, and listen to theirs. Questions of budgeting, advertising policy, censorship, supplies, awards, and timing of news releases may be brought up. If it is not thought necessary for the administrative representative to attend subsequent meetings, and it should rarely be necessary, he should nevertheless announce times he will be available should the editors wish to consult him, or reporters gain material.

If questions arise concerning items covered in the initial meeting, and they cannot be settled by reference to the minutes, the adviser should seek to make necessary minor adjustments, or bring major areas in question to the attention of the administration or staff members concerned. Any attitude of complaining or defeatism must be avoided, and a positive solution or satisfactory compromise reached before hurt feelings and resentment can develop. A conference attended by the few individuals concerned may suffice or, for matters of policy, a full staff meeting devoted to reaching agreement.

Staff positions are filled in many different ways, but usually the adviser should discuss the top editorial candidates with the administration, after familiarizing himself with their office records. John D. Lane wrote recently in *Scholastic Editor*: "No paper can arise above the calibre, stature, integrity of its editor, who should assume responsibility for the total quality of his paper." In the important matter of staff selection, if the principal has the confidence of the adviser,

he will probably concur in the recommendations of the latter.

Concerning the content, in addition to news coverage, Wilton C. Scott says in *The School Press Review*:

"In the production of a newspaper, students should have the opportunity to express themselves fully on the policies, objectives, and the school program. Secondly, they should have faculty guidance but in order for the work to reflect their thinking they should have freedom of expression. Each issue of the newspaper should be planned with the view to the need of the overall public relations program as well as to the specific job it is to do and the audience for which it is designed."

John D. Lane here cautions us:

"A paper censored by a faculty member is not a student paper, serves no purpose that can be justified, admits that activities authorities do not trust students mentally or morally, and cannot teach them to measure up to such trustworthiness."

However, since the principal has responsibilities of which the students and sometimes the adviser are not immediately aware, we do well to heed the warning, from the source already quoted, of Laurence Campbell:

"It is the principal's problem to find a way in which to safeguard the interests of the school and at the same time to keep faith with the staff. Generally if he is patient and tactful, he can achieve both goals without causing any dissatisfaction or misunderstanding."

Of course, the adviser also needs reserves of patience and tact to bring about agreement in such areas.

Some papers have a tendency to be critical, editorially, of athletics

programs and scores, dramatic productions, materials supplied, and school policy, without considering the wide circulation of the paper and the possible resultant harm to the school. Frequently the facts used may be harmless, but the manner of presentation faulty. In such case, the adviser must avoid heat of emotional reactions, and attempt to help the editor present better whatever point he is trying to make. More objective discussion, examination of the facts involved, may modify the point of view. Even what were accepted as facts by the editor may appear to him in a different light, and here Mrs. Frances Miller, in *Helpful Aids for the Journalism Teacher*, advises:

"For those controversial subjects take just this firm stand; if there is no fact, no authority for your viewpoint, there will be no editorial."

According to the *Collegian* (Baltimore City College public high school) Statement of Policy, adapted from the Temple University code, Article 11:

"Editorial writers, reviewers, and reporters should temper critical and editorial expressions concerning groups by these considerations: Was the enterprise undertaken laudable in purpose? Is it fair to measure its success by standards that would apply to the performance of professionals or persons of more mature experience? Will your adverse criticism, even though technically correct, have the anti-social effect of discouraging honest effort? Have you overlooked the elements of excellence that usually accompany even the most dismal failures? Will your criticism not be better, though harder to make, if it offers friendly and constructive suggestions instead of pointing out obvious faults?"

In advising a paper staff as well as in any other educational position involving students outside a strictly formal classroom situation, experience, the ability to plan and organize, confidence of the administration, and a sincere desire to make the student publication the voice of student expression are all necessary to success of the venture.

Regardless of how smoothly the staff functions, how good relationships are, the adviser would do well to evaluate occasionally by checking with the staff items similar to the following:

1. Have we an effective administration-staff-adviser channel of communication that can serve in

emergency as well as routine situations?

2. Are the mechanical aspects of producing the paper functioning well?

3. Is the paper successful as an educational project?

4. Are we proud to have the paper represent the school as it really is to its many publics? Is it the best public relations medium we can make it?

If the answer is *yes* to the items mentioned, administrator, adviser, and staff may well be pleased with the material result of their labors — the paper itself — and with the experiences and relationships stemming from its production.

'Practical Yearbook Procedure' Termed 'Helpful, Up-To-Date'

By The Editor

"Do you know of a practical, short book which deals with offset lithography? A year ago I was suddenly given the position of yearbook adviser in our high school and know practically nothing about the many problems involved." So in part read a letter which the editor of *The Bulletin* received some time ago.

The only book with which this writer is at present acquainted is "Practical Yearbook Procedure" by Benjamin W. Alnutt, director of publications in the Bethesda-Chevy Chase senior high school, and published in 1951 by H. G. Roebuck and Son in Baltimore, Md. Although the editor is friendly with Mr. Alnutt, who is secretary-treasurer of the Columbia Scholastic Press Advisers Association, and can

vouch that he truly "knows his stuff," the writer of these words does not stand to gain financially or in any other way by recommending such a publication. In the March, 1953, issue of *The Bulletin* Mr. Alnutt contributed an article entitled, "Does Offset Mean More Freedom?"

"Practical Yearbook Procedure" as a book is 8½ inches wide by 11 inches deep, has 87 pages devoted to 10 subject divisions of yearbook work, includes a glossary of technical terms and a very detailed index, and makes use of about 70 illustrations. Of the general scope of the volume Mr. Alnutt says, in part, it is "designed to present the best in current yearbook theory coupled with detailed suggestions for the preparation of material,"

and "that it will ease the way to the preparation of better yearbooks."

Here are the headings of the 10 chapters or subject divisions as listed in the Table on Contents: The Function of the Yearbook, Planning the Yearbook, Planning the Budget, Planning the Theme, Planning the Content, Preparing the Dummy, Preparing the Copy, Preparing the Photographs, Correcting Before Publication, and Managing the Staff.

Nearly 18 years ago when this editor knew nothing — or almost nothing — about preparing pictures, especially the candid variety type, for publication, the information which is in this book under the chapter heading of Preparing the Photographs would have been very, very useful and prevented the publication of some very weak stuff. For instance, page 62 in Mr. Alnutt's book gets down to reality in dealing with sports action pictures. The two illustrations on that page, one an enlargement out of the other, tell more than a 1,000 words ever could what to go after when fixing up action shots for publication. And the illustrations on the two following pages, 63 and 64, point out some common faults in choosing prints for reproduction. What a lot of other time-saving, mistake-preventing, and money-saving information there is here!

"No yearbook can be truly successful unless it is built upon a solid financial basis. Careful budgeting before the book is begun will prevent having a finished publication without sufficient funds to pay for it." So reads the first paragraph of the chapter entitled, Planning the Budget. Here the word "practical" is again made a reality, for Mr. Alnutt gives an example of a budget in detail, how to project

probable sales of a yearbook, how to use a budget, and how to raise money through student activity fees, sales campaigns, patrons, and the various ways of advertising.

"A theme is a strong factor in bringing out the personality of the school for each staff will develop its plan in a different way." So says Mr. Alnutt in his brief yet practical chapter on Planning the Theme. In six paragraphs devoted to Choosing the Theme, the author suggests doing six things: Survey to find the abilities of the staff, Consider technical requirements and finances, Consider the tastes and desires of the student body, Is there an opportunity for variety or originality? and, Choose a theme with which the staff will enjoy working.

In Chapter 6 on Preparing the Dummy occur these words: "Preparing of a dummy requires a visual sense of the finished product. How will things look? How will a circle or a bleed picture change the appearance of this page? Will this copy be crowded? Will this identification have to be separated from the picture?" And there is much more that is practical and the work of an author who is himself an active yearbook adviser.

On pages 36 and 37 are set forth some Principles of Layout and Design with illustrations of pages in perfect balance and pages in occult balance, what is meant by both, and what is good and bad in each of them. There is also a check list of 20 items to prevent some detail being missed in the preparation of the dummy.

Yes, this book is practical, complete, understandable, helpful, up-to-date, and very worthy of the attention of any adviser who is interested in sponsoring a better yearbook.

Newspaper Mentor Considers 'The Need For Censorship'

By Philip R. Gebhardt, Jr.

This thoughtful and carefully written article on a difficult, controversial subject is by the faculty adviser of The Blair Breeze, biweekly newspaper of Blair Academy, a private boarding school for boys in Blairstown, N. J.

"Why can't we run that story? What harm will it do? The incident occurred. An event was overlooked. People should hear *our* side of the story. After all it's supposed to be the students' paper." These and many more are questions and comments often heard by advisers. Together, they constitute the need for censorship.

Many young "journalists," in keeping with the behavior of human nature, see pictures through growing and prejudiced eyes and fail to appreciate the position in which a newspaper, and/or its staff, falls. They fail to realize that the job of a reporter is to afford the reader a "picture in words"—simple yet clear, and unbiased. Too many reporters, veterans as well as amateurs, try to accomplish this feat by adding tones and colors of their own, which arise from personal feelings and uncontrolled emotions. The result — "glorious journalism." Tabloid material — cheap and common. Thus, the necessity for censorship arises; yet, when handled carefully, in such a case, it will become a powerful instrument with which to teach the need for sound, ethical and moral judgment and intelligent, mature *thinking* — a forgotten art.

These "pictures in words," or tableaux, should be drawn in lucid shades, giving thought to arrangement and simplicity, for the audience may be many and varied. Moreover, they should be capable

of evoking interest and a desire to know more. Black may be white to one person, gray to another, and red to still another. Thus, the need for a certain simplicity and transparency should be recognized, for it falls to the editors to determine policies and, through their editorials, to portray one side or another. The feature writer, also, is not housed by such rigid rules. Here too, however, censorship in terms of guidance has its place, for nowhere should there be a sacrificing of the highest possible standards and ideals — not only in journalistic practices but also in personal deportment.

I have referred to "thinking" as a forgotten art and have spoken of censorship in connection with student papers as a means of teaching personality and character. This idea shouldn't be new and it shouldn't seem strange to advisers, viz teachers; for at every turn, no opportunity for guidance and counsel should be overlooked. Education for living should be integrated into all phases of teaching so that, spread evenly, it may be easier to digest and assimilate. What better way then, than here where they work for people by writing to them and about them. I fear that too often we excuse cutting an article with a sharp comment. "Because you can't write such things." "You can't do your dirty laundry in public." Or, just plain "No." Such answers close minds which may be

nearly shut and bar further opportunities for developing good citizenship in our youth. They become confused too easily, without being helped.

On these occasions it would seem that the students and faculty co-operate beautifully — cooperate in building a fence or barrier which separates them all too successfully. At this point, all understanding ceases and a stalemate is reached. Valuable time is lost and writing, editing, and publishing becomes drudgery. No other time affords opportunity such an excellent chance to drag down standards and to bring goals too close within reach. Human nature steps in in the form of stubbornness, and it is possible that the faculty fail to realize that the next move is theirs. They must always stand as moderator, ready to explain policies necessarily established by administration and by boards of education or trustee groups. Parents who will subscribe to the paper and alumnae, as groups or as individuals, have to be considered. It must not be left to the student to try to fathom the reactions of all these separate groups. Clear, intelligent reasoning is the only answer to this problem, and the faculty hold the key. Informal discussion with the editorial staff will generally clear the air and pave the way for new and better understanding and a keener appreciation of the multiple problems confronting a newspaper. Also, compromise will often be the initial step towards achieving true sense of cooperation.

The feature writer who writes the "John loves Mary" or "who put the penny in the socket and blew the fuse" column usually presents one of the greatest problems to the censor. By tradition, if not by nature, we are an inquisitive

animal and having our curiosity satisfied becomes a prime concern. More bluntly, people like to gossip and we do not usually avoid the chance of "hearing the latest." This may become a serious and confusing problem, for it is most difficult to convince the average person, young and old, that he degrades himself by turning to such cheap entertainment. Such columns are usually read avidly and arouse the greatest interest. Short stories, essays, interviews with pictures, or special features can easily be substituted for the tabloid stories, and, done well, can be a means of leading the reader to finer type materials.

There arise in all schools situations when the faculty and administration will have to reject requests put forth by student groups. At these times it is most natural for editors to seek revenge or to vindicate themselves, as leaders, by lashing out at the "opposition party." If there can be a more troublesome plight, I have not seen it; for even if there is a definite policy dictated by the administration which applies here, it is almost an impossible task to satisfy the editors. Tact and diplomacy are called forth in an effort to quiet the reaction. If, as may be the case, no answer suffices, then an attempt should be made to turn attention to long-range planning in lieu of short-run action. Young people, with or without honor grades, are not too easily fooled. Some sixth sense very often enables them to see a sleight-of-hand trick; but once their vision is raised and they see hope for change at some future date, their means to their end can be tempered.

These are but a small handful of problems confronting advisers who must sit as censors. I feel, however,

that they are problems which may arise in all schools, regardless of any special obstacles that may confront a particular staff or school.

To a majority of the members of a student paper staff, censorship is a "bugaboo," yet when used advisedly, censorship can become (1) a meter to measure the standards and

goals of any publication; (2) a means of "getting across" to the staff those journalistic practices which are most acceptable; and (3) a way aiding the development of common sense, good judgment, and ethical behavior in many of the young people who compose the staffs of our student newspapers.

Notes From The Editor's Desk

By The Editor

The Director of the Columbia Scholastic Press Association, Dr. Joseph M. Murphy, spent his vacation at his summer place at Bryants Pond in Maine. Whether the pond is large or small, shallow or deep, piscatorially interesting or otherwise, whether the Director swam in its darksome or pellucid waters, whether at night he sat on the banks thereof and strummed poignant melodies on his guitar to the sickle moon "hung in lone splendor aloft the night," the editor of this publication doesn't know. He does know that, among other things, a raccoon raided more than once the all-important ice-box. Anyhow, whatever happened, it is pleasant to report that Dr. Murphy was away for a while from the heat and tangles of the city.

* * *

"The tortuous syntax and tortuous punctuation" . . . "a kind of obsessive avoidance of directness and clarity."

These uncomplimentary comments on a well-known writer's style of English were made by Charles J. Rolo in his "Reader's Choice" column in the September Atlantic when reviewing William Faulkner's latest book, *A Fable*. In seeming support of this point of view the New York Times in its Book Section of August 7 printed

a column-long quotation, eleven inches, which, they said, was "From a sentence by William Faulkner in *A Fable*." By a once-through count that "From a sentence" excerpt contained 442 words. To this editor such writing is a "mess of words" fully deserving of Rolo's criticism given above.

The Bulletin editor is, for good or ill, the active editorial faculty adviser of a six-page, weekly newspaper in a boarding school for boys of pre-college age. One of his problems is, and always has been, to get boys to create sentences that other people will understand without saying some such things as, "I don't see what you are driving at!" The editor often tells such youthful writers that if a sentence they create has to be read more than once to be understood, then there is possibly something wrong or weak with that sentence. In addition this editor sometimes quotes a saying attributed to Cicero: Write not so that you will be understood but so that you won't be misunderstood.

To be understood! When, then, in the future this editor takes a student to task for handing in an incomprehensible, "mess-of-words" sentence or sentences, what is this adviser to say when that student replies with something like this:

"Oh, that's the way Mr. Faulkner writes. He's famous, you know, and gets well paid for his work. Besides, the New York Times printed an example of this type of writing."

The expression above, "mess of words," was once used by the managing editor of the New York Times to describe what was, to him, the major fault in the writing style of new reporters on the Times staff. The editor of The Bulletin was present when that Times editor expatiated at great length and very pointedly on that "mess-of-words" topic.

* * *

Those newspaper, yearbook, and magazine advisers who have been active for some time in school press work and often wonder if the energy expended and the anxiety endured are productive of any lasting results, will be, or should be, heartened by the information on pages 3 and 4 in this Bulletin in the article, "What Became Of The Former Editors?"

As an addition to this article's line of thought, a correspondent — a school newspaper adviser with almost 20 years of active, successful service to young journalists — sends a letter from one of his former editors and allows a quotation from it as follows:

"... As I look back on my three years there, I know more than I ever before realized how very much my association with you has taught me things the texts books never say. There are so many things that I could recount that you have done for me that I shall not begin to speak of them. But for everything, from the training you gave me in the writing of newspaper articles to the wisdom of your advice in our talks, I thank you very, very sincerely. I shall always remember

my days working with you and look upon them as possibly the most important of my life."

* * *

For a number of years now Colonel Hans Christian Adamson has been writing those short, useful, and pointed book reviews which appear on the last four pages of this publication under the title of "Guide To Good Books." Now word reaches the editor of The Bulletin that Colonel Adamson is about to bring out a book of his own on the subject of lighthouses. Well, the editor himself has seen a lighthouse or two in various parts of the world and has always been fascinated by them, for they save the lives of many "who go down to the sea in ships and occupy their business in great waters." Scheduled for publication in the Spring of 1955 by Greenberg Publishers, this volume will be about 75 per cent anecdotal and 25 per cent factual.

THE BULLETIN

The Bulletin is devoted to the interests and problems of faculty advisers of school newspapers, yearbooks, and magazines.

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The editor is Mr. Bryan Barker, active editorial faculty adviser of a weekly, six-page paper, The Mercersburg News, The Mercersburg Academy, Mercersburg, Penna.

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Movie Reviewing Can Develop Standards For Judging Values

By Marguerite D. O'Connor

A teacher of English and a former adviser of the paper at Walton High School in New York City puts into written form a talk she gave at one of the clinics held last March at the 1954 Columbia Scholastic Press Association Convention.

In line with the current trends of the experience curriculum and the development of student responsibility and leadership, a column for reviews of plays, movies, and television programs is almost a "must." If the English class is not to be literally "out of this world," it needs to find its point of contact with the drama in our time; it needs to develop standards for judging values and rejecting the shoddy. Where else can this lesson function so immediately as in the columns of the school newspaper?

It goes without saying that in the regular press, a critic qualifies as such by reason of a broad background, years of experience, and possession of a critical open mind and a high level of taste. No one expects a high school columnist to attain the impossible, but he does possess one qualification the experienced critic lacks. He knows what the high school student likes, although he may express his opinion in such a highly un-Brooks-Atkinson comment as "terrific." He should undoubtedly enjoy the field in which he is reviewing and know something about it. In addition, a school newspaper should provide the funds necessary for its reviewer to see a performance; otherwise, pocket money becomes the criterion for the position. One of the best ways to train in critical writing is to save the reviews of professional

critics, reading them only after one has seen the performance and written one's own comments. This can be enlightening, albeit humbling, experience.

Timeliness is a primary stumbling block for the uninitiated reviewer. He overlooks the fact that the movie he saw Saturday at the neighborhood theater is certainly not going to spot news in a publication appearing the following week. Reading advance theatrical and television news in such publications as the Sunday *New York Times*, for example, enables him to plan future columns. He saw several months ago, for instance, that Maurice Evans would do a fall television broadcast of *Macbeth* or that Disney was engaged in underwater filming of *Twenty Thousand Leagues Under the Sea*. He watches for a movie at the first-run theater in his town so that the film's appearance at the neighborhood theaters coincides with the appearance of his review. This is not to say that a backward glance serves no purpose occasionally.

Since space is at a premium in a school newspaper by reason of its size and infrequent times of publication, it is obvious that reviews of poor performances have no place in it. For the much more valid reason that the school newspaper is a leader, this statement holds true. Furthermore, in his selections the

reviewer needs to remember that his readers range from the fourteen year old freshmen to the eighteen year old senior and through a wide variety of tastes.

His final problem concerns the appropriateness of the material reviewed. He can never forget that the paper represents the school to the community; that his freedom of selection of material is bounded on the one hand by his sense of responsibility and on the other by his good taste; that in this matter of selection of material, the faculty adviser's considered veto is a help rather than a hindrance.

Once the item to be reviewed has been decided upon, the reviewer will find that some of the same basic rules of thumb for reviewing dramatic performances can be applied, regardless of the medium under consideration; plays, movies, or television. First, he might indicate the type: musical, western, exemplar of a new technique (Cinerama, color television), et cetera. Then he can give some indication of the main plot outline, but he must be cautioned never, never (well, hardly ever) to indicate the ending. Acting can be commented on in terms of its realism, the ability of the actor to lose himself in the part, and/or his suitability for the part. Setting, costumes, lighting, technicolor, and music requires their share of comment. Here, perhaps, the school reviewer, making use of his reading of Thornton Wilder's *Our Town*, can learn the distinctions between attempts at complete realism and the creation of illusions through speech, action, lighting, and music. Reasons why his student readers will enjoy and profit from the program might form his conclusion.

However, the student reviewer must be alert to ways and means to enliven his column. Obviously, photographs with suitable credit lines are the first solution to his problem. Interviews supply a second one, but are hard to come by except in the larger cities. Certainly, cooperation with the school librarian will produce an exhibit of books made into movies, plays, or television programs. *Gone With the Wind's* recent movie revival undoubtedly had its share in encouraging reading, and it is the rare English class indeed that has not heard some cheerful cherub announce, "I saw that story on television, but the ending was different." Some times it is possible to make a large plan for one issue; such as, a review of the movie *Annapurna*, a comparison of it with the book, and a description of Herzog himself as he appeared one Sunday afternoon on the television program, *Adventure*.

For further variety, a feature could be written on the school's own dramatic productions. Here the neophyte reviewer must exercise tact and not overlook the fact that the interest, effort, and cooperation displayed by the cast should loom large in his estimate of the results. Before the Academy Awards in March, a student reviewer, with the help of other staff members, can award imaginary Oscars. Their very differences stir up a lively discussion. With a review of a circus performance comes a delightful opportunity to dust off the old clichés of "colossal, stupendous" and so on, and have a good time doing it. Reviews of ice shows, of ballet, of types of television shows — such as, discussion programs—open a wide field to reviewers and readers alike. Truly, now "All the world's a stage."

Adviser Writes On Importance Of Feature Columns In Paper

By Hazel Presson

The adviser of the paper at the Senior High School, Fort Smith, Arkansas, gave a talk on this subject at the 1954 Columbia Scholastic Press Association Convention.

Feature columns are important enough in the school paper to be worth an adviser's special consideration.

In the first place, the character, personality, and quality of a paper are fairly well indicated by the kind and quality of columns included so effort spent in improving columns pays. Variety, scope, and workmanship show up at a glance in columns, for since they are by very definition unrestricted, a paper must set its own standards regarding what is to be accepted. Nowhere else can so much freedom be allowed — and, consequently, nowhere else is it so easy to see what a staff can and will do.

Then, too, seeing to improvement of columns is worth an adviser's effort because columns provide an excellent way to get and keep reader interest. If students like a column, they want to see it every issue. (In fact, popular columns will help increase circulation.) This is particularly true of such columns as the news commentary, personals, sports, and variety. The very nature of these columns offers many opportunities for getting names into the paper and for interpreting the school scene. When the column writer takes full advantage of these opportunities and is, in addition, interesting to read, he becomes popular, even to the point, sometimes, of exerting considerable influence.

It is in connection with a third

way in which columns in the school paper are important, however, that I want to devote most of this discussion. The improvement of columns means the improvement of column writers and affords the adviser definite opportunity to help young journalists individually — more so than in most other phases of high school newspaper work because columns to be good must be original.

Although one of the chief reasons for the existence of the school paper is the opportunity it offers for training in cooperative effort, yet the development of individual talent is also important. And the work which goes into improving the column from the point of view of the paper itself is also work which is special training for the individual who writes it.

First, let us say that the columns included in a paper at any one time should reflect the talent of the staff at that time. Few columns can be successfully continued from year to year except in the case of such as exchanges or quoted humor — for by definition the column is the writer, and few students can take up the ideas and style of another. This is not as discouraging as it might seem even though a paper loses its best columnist, for most students who have any interest in writing can be guided into doing some kind of column. Frequently even when things look the bleakest someone in the press of

urgency comes up with an idea that is fresh and original — and a style of his own that he can maintain.

In order to encourage new columns, I have found that it pays to devote some time to a study of columns in general, from large dailies to small weeklies. Having discussed what makes a good column, we circulate many different clippings of columns which students particularly liked. Each student is given time to study these and select one which he would like to use for a model. Doubtless the procedure we follow next sounds a little tedious, but it is a definite help to our staff. And fortunately such detailed steps are necessary only occasionally.

First the student spends one day looking about the school for material suitable for a column similar to his model and makes notes. The staff then discusses these notes, considering both the kind of column and the student reader. Following this, the writer turns in a first draft, plus original notes. The staff discusses the draft, the writer making notes of comments. Then he writes a second draft, turning it in with original notes, first draft and critical notes. As these are compared and discussed, the writer makes notes, revises and later turns in a final draft.

This takes time and effort, but we find that any student who carries out all these steps learns how to help himself — and he also learns that writing a column is not merely a matter of dashing off something like "Well, kids, here we are again. How are ya and all that kind of stuff. Well, I've been snoopin' around"

In encouraging students to try to do a column, we make a special effort to help them discover something characteristic or individual about themselves and then to play

that up. When criticisms are made in group discussion, we stress good points and try to make suggestions that will help the writer see what is best about his work so he will know what to look for and what to develop in himself. We emphasize the idea that it is the person behind the column that makes it readable and interesting, that because the writer shows through the copy, mere words are not enough. And so here we add another idea: in seeking material for a column there are four things to do: 1) look at the world about you, 2) listen to what people are saying, 3) read as much as you can, 4) think some thoughts of your own.

Once we feel that a student really has something to say in his column, we move on to actual expression and mechanics, for high school journalists need to learn as early as possible some of the methods of professional writers. We stress revision, for I think one of the most important lessons a young journalist learns is to make a practice of checking his work constantly. In addition to being original, he must always take care that his writing is both clear and accurate — particularly as to names, facts and implications.

(Although we may work out quite a list of do's and don't's, we sum up our admonitions to our columnists in once sentence: "Be careful *what* you write and *how* you write it because people believe what they read in the paper.")

The importance of careful writing and revision must be stressed continually, for in the rush of other school activities teen-agers will slip into indifference and neglect. The best work, even from good students, comes only with ceaseless reminders that writing a column is a responsibility, a privilege that one keeps

only as long as he deserves it.

Strange as it may seem, insistence on care in collecting material and care in writing not only insures us good regular column copy but also gives us a surplus upon which we can call, for after the lessons on column writing, everyone knows that copy will be used only if it is

the best we have. To keep several substitute columns typed ready to go serves as a constant reminder to the regular column writer who might grow a little careless, and it serves as a stimulus to others in being assured of open competition.

Work? Yes, but feature columns are important.

Magazine Adviser Discusses Some Art And Format Problems

By Mrs. Margaret C. Phares

The art adviser of The Budget, medalist magazine of The Vail-Deane School in Elizabeth, N. J., discusses out of the fulness of her experience some problems and ultimate joys of school magazine production.

In our small school, the bi-annual production of our magazine, *The Budget*, is a major undertaking which is made possible only by the interest and co-operation of the entire student body, by getting ads, subscriptions, and eagerly participating in all the various enterprises dreamed up to make money for *The Budget's* survival.

While this extra-curricular project places demands on the whole school, the actual responsibility of production falls on the English and Art departments. It is most essential that there is perfect accord between these two. Good journalism and poor art work is as bad as the reverse situation.

Next to good team work, efficiency, initiative, and a sense of responsibility are necessary for a successful production. It means many extra hours, since no set time is allowed in the school program for this activity. It is hard to convince other departments that pupils doing this vital and educational work deserve a certain amount of consideration during the last few hectic days of getting *The Budget* off to press. Surely the lesson

learned in meeting deadlines, pride in the work and interest in the result, counts far more in the formation of character than a few hours of home work left undone. You can tell I am a prejudiced art adviser.

The editor in chief and the art editor plan the format and decide the theme for the next issue. Type faces and quality of paper are discussed. A rough working dummy is made. At this point an interview with the printer should result in a schedule when copy is due, proof reading and final paste-ups deadlines. It is most important that both parties honor these dates; delay, one way or another, can wreck a whole issue.

While the editor is rounding up the literary material, the art editor works out sketches for the cover. A good cover should reflect the character of the contents and should attract and invite the reader to look inside.

The final cover design is made by the art editor, but must be approved by the editorial staff. Here is apt to be the first sign of trouble. The literary department is usually

much more conservative and less likely to go for unusual ideas. An extra color is used on the cover and the fly leaf either repeats or contrasts this. On the last issue the senior colors are used. This is traditional.

Few students have had the opportunity to enjoy the many good foreign periodicals, printed in Italy, England, and France. I keep a large supply of these in the art room along with a few choice copies of our top ranking magazines for the students to browse through. A second-hand book store is a good source for these.

When the literary material has been chosen, it is handed to the art staff, who discuss how to illustrate best the stories, keeping within the space assigned. Rough sketches are drawn into the dummy the exact size they are allotted. The art editor assigns the drawings to the members of the staff who she thinks can produce results. This editor has to have, besides art ability, the knack of inspiring others to carry out her ideas.

Our small working capital makes it necessary to use the cheapest method for reproducing the art work. We use line cuts, no color or half tones. Fortunately there are many styles of drawings that can be reproduced in this manner. Rendering in lithograph pencil on Ross board, scratch board, linoleum blocks, dry brush, and numerous pen and ink techniques can all produce good illustrations.

It is up to the art editor to choose the treatment that lends itself to the story to be illustrated. A variety of styles keeps the art from becoming monotonous. Art editors should have some say in suggesting ideas for written matter. Suppose there is a pupil who draws exceptionally good animals. If a story

could be written so this could be featured, it might be to an advantage to try and work it in. If good fortune presents a capable cartoonist, something should be written so that this gift of the gods can be utilized. Too often these youthful publications are far too serious and something in the lighter vein will go far in pepping up the contents.

Having the experience of many years in the field of commercial art, I am able to throw in a word of advice as to the correct method of making drawings that will reproduce well. I find it an advantage to work larger than the actual size, at least half again will insure more freedom of lines. If worked to scale, reproduction helps most drawings. Care should be taken that no more space is used than provided for in the dummy. This eliminates trouble when the proofs are pasted up.

When there is any doubt in the process of drawing for reproduction, the printer will send a representative to explain the technicalities and provide an example of original drawings and the printed results. A trip through the printing and engraving plant would be most beneficial and instructive.

The deadline arrives and all material has to be ready. With nerves on edge and a prayer in your heart that the slow contributors will make the grade, you wonder if it is worth the effort. Nothing can compare to the wonderful sight of seeing *The Budget* go out the door with the printer, even if the ink and paint are still wet. So the last piece of the giant jig-saw puzzle falls in place and you set back and relax hoping the result will be another medalist.

The *Budget* has had 13 continuous years of medalist rating.

Guide To Good Books

By Hans Christian Adamson

Colonel, U. S. Air Force, retired. Author in the fields of aviation, astronomy, popular science, biography, history, transportation, nature, etc. The reviews appearing in this October, 1954, issue of the *Columbia Scholastic Press Advisers Association Bulletin*, published quarterly at Columbia University in the City of New York, are also distributed to four hundred United States Armed Services libraries in thirty-six Commands throughout the world. Readers please address all inquiries regarding "Guide To Good Books" to: Hans Christian Adamson, P. O. Box No. 67, Saratoga, California.

What with the prominent role North Africa, especially Morocco, plays in the current news-historical picture, an unusually descriptive book on the latter subject *Moroccan Mosaic* (British Book Centre—\$3.25 Ill., non-fic.) by Ethel Mannin, deserves attention. To the reader, it seems as if the author brings to ear the constant beating of the drums that are the voice of Africa and with it the tapestry of beauty, of filth, of danger, of restless dissatisfaction that mark the African picture along the Mediterranean's southern fringe. In her quest for material for this book, Miss Mannin went from International Tangier, through the Riff, fabulous Marrakesh with its even more fabulous market place, and Casablanca. Main theme of the book is the rising tide of anti-European feeling.

An interesting approach to the not-so-new plot of young man in love with two sisters is woven into a colorful story by John Claggett in *Buckskin Cavalier* (Crown—\$3.00 fic.). The time is that of Daniel Boone. The place is Dan'l Boone's Kentucky and the girls are two sisters who were kidnaped in their childhood by Wyandotte Indians. One sister has accepted the red-man's way of life; the other is re-

bellious and, therefore, regarded as a prisoner. Into their lives comes a young settler who, oddly enough, solves an amorous problem by loving both girls. As always, the author makes his historical product doubly interesting through the use of unusual highlights that touch upon the era dealt with in the novel.

I, for one, share the enthusiasm expressed by the Dial Press over the possibilities of Roger Fuller emerging, in time, as an upper-bracket historical author. At least, he makes a fine start in that direction in *Sign of the Pagan* (Dial Press — \$3.50, fic.). In Mr. Fuller's ability to bring ancient worlds to life there is much of Harold Lamb at his vigorous best. Here, in all his barbaric splendor we meet Attila the Hun and virtually become camp-followers as the man who would conquer the world moves against the Roman empire. As a first effort, *Sign of the Pagan* has a freshness and stride that is almost overwhelming.

To read about crime in a book by Harry Soderman is to pursue the subject of law-breaking to its fountainhead. This because the author of *Policeman's Lot* (Funk & Wagnalls — \$4.75 Ill., non-fic.) is uni-

versally regarded as the world's leading criminologist. As the Number One Detective of Sweden, Mr. Soderman gives a well-rounded catalogue of his experiences with criminals of every breed. As a high officer of the International Police Commission he draws a graphic picture of the police methods of various nations including those of the Gestapo. There is food for thought in his belief that the quick communications our times make available to criminals, call for increasing international police cooperation.

Lavishly illustrated is *Down Memory Lane* (Greenberg — \$5.00, Ill., non-fic.) a unique and amusing volume of what is called "Arthur Murray's Story of Social Dancing." The "flapper" of yesteryear as well as the older teenager of today will find serious as well as humorous nostalgia among these pages edited by Sylvia Dannett and Frank Rachel. Although *Down Memory Lane* places its greatest emphasis on so-called modern dancing, it goes back into the dawn-times of Man when dancing had deeply religious meaning. It is more than a two-step from the dance of the Druids to the Turkey Trot and the gyrating Mombo, but this book makes it in a gracious stride.

Wind 'Til Sundown (Caxton — \$3.50, Ill., fic.) is the sort of a book that will keep you thinking until shortly before sun-up. In it, Verna Moxley has written about the present day pioneers who leave the security of crowded cities and union wages for the insecurity of working an abandoned ranch in the backlands of South Dakota. For those who believe that pioneer days in the battle against untamed nature are over, this heartwarming story of courage and patience against overwhelming odds is a refreshing

revelation. It shows that the family of today is as competent to fight disappointments and overcome handicaps as were the first settlers on the prairies.

To the average outsider, the life of Albert Einstein would appear to be as remote from our every-day way of being as Dr. Einstein's own theory of relativity. But, on reading *The Drama of Albert Einstein* (Doubleday — \$3.95, non-fic.) by Antonnina Vallentin we find that such is not at all the case. Had he wanted to close his eyes to the prejudices that existed in Germany and other middle-European countries against Jews, chances are that Professor Einstein could have lived the life of happy scientific seclusion that he preferred above all else. Instead, he proclaimed himself a Jew, knowing full well the price he would be called upon to pay for his sturdy championship of human dignity and human rights. While Madame Vallentin does not neglect Dr. Einstein as a world figure in science, this is primarily the story of a man and his problems as a human being, a husband, and a father.

In the firm belief that there are others who, like myself, would walk many a mile for a real touch of the old six-gun days, I recommend *Annie Oakley of the Wild West* (Macmillan — \$3.00, non-fic.) by Walter Havighurst. With Buffalo Bill and other riders of the Deadeye Dick Era, Annie occupies a prominent place in our Wild West Hall of Fame. In the course of time, legends have sprung up about this sharpest woman among sharpshooters and Mr. Havighurst does a nice job of separating fact from fiction. Considering that this girl, who at eighteen earned her living by shooting game birds for a Cincinnati hotel, made the Big Time

as an exhibition marksman, there is plenty of tingling reality in her life history without resorting to make-believe.

Carl Sandburg's long awaited and much heralded one-volume biography of Abraham Lincoln is at long last off the press. As one would rightfully expect of it, *Abraham Lincoln* (Harcourt, Brace — \$7.50, Ill. non-fic.) gives, in words and in pictures a complete and inspiring story of the life of the man who rose from farm boy to president. As claimed by the publishers, into this one volume, Mr. Sandburg has distilled the essence of his six-volume biography of The Great Emancipator. As the greatest living student of the life and influence of Abraham Lincoln, the author has produced a work that is wholly worthy of both its subject and its author.

A new kind of airplane pilot has been born through the creation of the needle-nosed aircraft that fly at, or beyond, the speed of sound. In *Beyond the Sound Barrier* (Holt — \$3.50, Ill., non-fic.) William Bridgeman, test-pilot of super-sonic planes for the Douglas Aircraft Co., tells about his ultra-fast way of life in a manner that is both informative, inspiring, and interesting. Assisted by Jacqueline Hazard, Mr. Bridgeman gives a graphic picture of the solitudes of the high stratospheric reaches where planes fly through space at 1500 miles per hour speeds. A glimpse of this remote but fast world is followed by the human reactions to that type of flight and what it may mean to the man on the now lower airways.

Alden Hatch, whose biographies of Franklin Roosevelt and General Eisenhower received well-earned praise, has now produced a life-portrait of Mrs. "Ike" Eisenhower called *Red Carpet For Mamie* (Holt

— \$3.50, non-fic.). In this well-balanced story about the Denver girl who became Mistress of the White House, we see Mr. Hatch at his easy-writing best. His unique ability to wrap the facts of a life into an appealing and interesting package has stood the author in good stead in this intimate biography of one of America's most popular women. In the book there is nothing that is particularly new or explosive, but a well-rounded and well-tinted likeness of a loveable personality.

Fine proof of C. S. Forester's versatility as a writer is found in *The Nightmare* (Little, Brown — \$3.50, fic.). Here the famous author of sea-yarns, as told through the career of Horatio Hornblower of His Majesty's Navy, presents a series of morbid and depressing stories about the medium-to-small monsters who lived and tortured in the foul wake of Der Fuhrer. Most of these stories are *not* — I repeat, *not* — for those of queasy stomachs. With gruesome realism, Mr. Forester depicts life and death in Nazi horror camps. While these pieces rate as fiction, the facts are that they are built around actual records brought to light at the Nuremberg and Belsen trials.

If Dr. Tom Davis depends upon the proceeds of his book about doctoring in the Cook Islands to see him through extra studies at Harvard's Public Health School, he should have no fears. *Doctor To The Islands* (Little, Brown — \$5.00, Ill., non-fic.) by Thomas and Lydia Davis is bound to be a best-seller. In this remarkable book about life and living by a physician and his wife among the natives of the Cook Island is the sort of simple charm that is as vital and endearing as the simple and gracious people who are the subjects of the book. Dr.

Davis is a seagoing doctor-surgeon. His 16,000 "patients" live on 15 island scattered over 300,000 square miles of Pacific Ocean. To attend Harvard, the Davis sailed all the way to Boston in a 48-foot ketch — an intriguing travel story that is also in the book.

Well — like tobacco — you can take *Smoking And Cancer* (Messner — \$2.00, non-fic.) or leave it alone. According to Dr. Alton Ochsner, past-president of the American Cancer Society, the danger of your exposure to cancer from smoking is in direct ratio to the amount of smoking you do. In the controversy currently raging over the influence of the aromatic weed in the death score piled up by man's greatest enemy, Dr. Ochsner takes the positive stand that lung cancer is caused by tobacco. With charts and graphs he illustrates his rather sweeping findings.

Those who enjoyed *Texana* will find an abundance of full, fine and juicy maritime flavor in *The Long Watch* (Sloane — \$3.50, fic.) by Robert F. Mirvish who has established himself as an above average, competent author on sagas of the sea. Here we have the rusty hulk of an old cargo steamer as a setting against which moves as rough a lot of water-borne characters as ever plotted mutiny, rescue-at-sea, and murder. Although few novels qualify as what I would call "men's-books," I would decidedly include *The Long Watch* among the latter.

The advent of a new Costain novel is, to many people, a chance to cheer. In that field *The White and The Gold* (Doubleday — \$5.00, fic.) is no exception under the historical hallmark of Thomas B. Costain. This book, which deals with the early history of the French in Canada, is the first of a series of new Costain novels based upon

Canadian history.

Another historical novel with an important destiny is *Love Is Eternal* (Doubleday — \$3.95, fic.) by Irving Stone. This is the author's third book based on famous American marriages. The subject is Mary Todd and Abraham Lincoln. Contrary to most writer-historians, Mr. Stone holds that this marriage was built on mutual love.

Boiled down to a level of understanding that is "popular," without stooping over too far, is *The Hydrogen Bomb* (McKay — \$3.00, non-fic.) by James Shepley and Clay Blair, Jr. Here the men, the menace, and the mechanism of the H-bomb is given without heavy scientific trimmings.

The part played by General Douglas MacArthur, in bringing victory to the Pacific and in its post-war administration in the Far East, is brought to the fore in *MacArthur: 1941-1951* (McGraw Hill — \$6.00, ill., non-fic.) by Maj. Gen. Charles A. Willoughby and John Chamberlain. The former was closely associated with Gen. MacArthur during the war and post-war years. Therefore Gen. Willoughby speaks from first hand knowledge about his distinguished chief and does an excellent job of it.

Hartzell Spence takes his nimble literary foot a long step out of heaven to bring his many readers a rich and lusty story about greed and love in Peru during the days of the Conquistadores. Titled *Bride of the Conqueror* (Random — \$3.95, fic.) the novel unfolds a colorful and entertaining story about swashbuckling villains, a beautiful woman, and a cagey Padre. Full of action and plot, the novel is historical mainly in its setting but in this instance no damage is wrought by the absence of historical facts.

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